



Acropolis Museum
Directorate of Collections and Exhibitions
Department of Educational Programs



***With Goddess Athena by my side... the myths
come alive!***

**Online educational program for students of Kindergarten & 1st -
3rd grades of Elementary/Primary school**

Educational resource



Table of Contents

Introduction.....	3
Description of the program.....	3
Program Objectives - Museum education methods of implementation.....	5
Guidelines for Using the Educational Material	6
 BEFORE THE SCHOOL VISIT	 8
Information	9
❖ The Acropolis	9
❖ The Acropolis Museum.....	13
❖ The goddess Athena and her myths.....	18
Visual Means	21
 AFTER THE SCHOOL VISIT	 26
Suggested Activities.....	27
Selected Bibliography	29



Introduction

The organisation and preparation of the school's participation in an educational program delivered remotely by the archaeologists of the Acropolis Museum's Department of Educational Programs, are key factors in ensuring a successful and meaningful learning experience.

Beyond exploring digitally, the Museum's galleries and introducing students to the objects on display, their history, artistic significance, and the world in which they were created, it is equally important to create the conditions that encourage students to engage with, deepen, and build upon the knowledge and experiences they gain during their visit. With this in mind, we have prepared the following educational material for you to use in the classroom both before the online educational program, in order to help students, prepare for and make the most of their learning experience, as well as after the program, to support the further development and consolidation and enrichment of the knowledge they acquire of their knowledge.

Description of the program

You have chosen the educational program with entitled " *With Goddess Athena by my side... the myths come alive!*" which is addressed to students of **Kindergarten and 1st - 3rd grades of Elementary/Primary school**. It is a program that invites students to "walk" together with the Museum's archaeologists on a route full of myths and fun adventures. Through selected exhibits, children discover the secrets of the unique goddess Athena, the wise and brave patroness of the city of Athens and learn about the Acropolis and its history. During the program, a digital tour to all the exhibition areas of the Acropolis Museum takes place, where, in front of selected exhibits, we narrate famous myths that have been a source of inspiration for these works and try to understand how they are presented artistically. The digital tour starts from the 3rd floor and the Parthenon Gallery, followed by the 1st floor and the Archaic Acropolis Gallery and ends at the ground floor and the Slopes Gallery and our online "walk" ends at the ground floor and the Slopes Gallery.

The total duration of the program is 60 minutes (estimated duration) and is structured as follows:



1. Program Introduction:

Before the day of the presentation, and once all the necessary arrangements for booking the online educational program have been completed, you will receive a link to join the program via the Google Meet platform. This means that you will need to have a Gmail account, which will allow you to access and connect to the platform¹. On the day of the presentation and after you have gathered in your school class all the students who will participate in the program, you are connected through your computer and the aforementioned link. The Acropolis Museum archaeologist who will carry out the program will be waiting on the platform. It would be good to have a clear image and sound so as to allow some interaction between the archaeologist and the children. A first acquaintance with the students is made and information is given on how the program will be carried out remotely. Essentially, with the use of visual means and the help of the archaeologist, the students will digitally tour the Acropolis Museum and selected exhibits.

2. Digital tour of the Museum:

We begin the program by briefly discussing about ancient Greek mythology, the goddess Athena and how it is connected to the site of the Acropolis and her Museum. Together with the students, we search for the sources, from where we draw valuable information on the specific subject and discover how the Museum's exhibits contribute to our knowledge of the past. Then, the students, with discussion and targeted - guided questions by the archaeologist and with the help of the visual material, digitally tour various areas of the permanent exhibition and participate in a game of observation and search for the representations related to the myths of the goddess Athena, on architectural and free-standing sculptures and reliefs. At each stop, the relevant ancient Greek myths are narrated, and each object is described.

3. Educational activity:

After completing the digital tour, students participate in a digital educational game to match and consolidate the knowledge offered by the program.

¹ If you do not have a Gmail account, the necessary arrangements will be made during the booking process.



Program Objectives - Museum education methods of implementation

Objectives

The students:

- ❖ To get to know the Acropolis Museum and its collections and to understand its value through the authenticity and materiality of museum objects.
- ❖ To understand the concept of the past and time.
- ❖ To develop respect for cultural heritage.
- ❖ To develop and enhance skills such as observation, creativity, imagination and critical thinking.
- ❖ To understand the concept of the imaginary narrative approach as a means of interpreting and understanding real life.
- ❖ To cultivate their aesthetics and enhance their emotional intelligence.
- ❖ To be entertained.
- ❖ To acquire new interests and experiences.

Museum education methods

- ❖ **Narration**
- ❖ **Discovery method:**
 - Exploration game in the museum space.
 - Observation and study of museum objects, authentic or copies.
- ❖ **Obstetric method:**
 - Directed discussion based on continuous dialogue with students and aims to elicit information they already possess.



Guidelines for Using the Educational Material

The following material includes brief information on the topic to be examined during the educational program, the Acropolis and the Acropolis Museum, as well as visual means and links to obtain additional information if you wish. At the same time, we provide an indicative bibliography on the above in case you want to research further or enrich your knowledge.

The purpose of the material provided is to familiarize students with the place, historical period, and subject matter of the program, while allowing them enough time to develop and engage with the idea of “visiting” a cultural institution. In this way, we hope to foster their interest and desire for a more meaningful encounter with the Museum and to encourage them to deepen and enrich their knowledge.

You are free to decide how best to use the material according to your students’ educational needs and interests. As additional suggestions, we propose the following ways of working with the material:

1. Read the texts carefully and explore the suggested links yourself before presenting them to your students, so that you can plan how best to communicate the information in the classroom. The aim of the program is not only for students to gain knowledge about the subject, but also to engage in an enjoyable and meaningful learning experience. At the same time, we seek to contribute to the development of skills such as observation and collaboration, as well as to foster respect for cultural heritage as a record of collective memory and history. Through active participation, students become engaged participants in cultural life and heritage.
2. Watch the suggested short videos together with your students in the classroom. In this way, students gain an initial acquaintance with the Museum and its collections and, through this process of familiarization, become emotionally and intellectually engaged with the Museum and its exhibits.
3. Use the introductory text for the Acropolis Museum and the Acropolis and encourage students to search for more about the history of the Sacred Rock, the Museum and goddess Athena on the internet or on social media with the help of an adult companion. In this way, they will be able to use a medium familiar to them, new technologies, to explore beyond the boundaries of the educational process. In case some of your students have already visited both the Acropolis Hill and the Acropolis



Museum, it would be good to ask them to communicate their impressions so that the discussion on the subject can be opened.

4. Discuss together the introductory text about ancient Greek mythology and the goddess Athena.



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Directorate of Collections and Exhibitions
Department of Educational Programs

BEFORE THE SCHOOL VISIT



Information

The Acropolis

The Acropolis, meaning “the upper city,” is a low rocky hill that dominates the center of modern Athens. Its history stretches back into the depths of time. Although today it is most commonly associated with the magnificent monuments built as part of Pericles’ architectural program in the mid-5th century BCE, the sacred hill underwent many changes over the course of the centuries.



One goddess – many cults

The worship of the goddess Athena on the Acropolis was not one but several, as the goddess had many hypostases. Thus, in each era there were more than one temple and altar for her. Her two main cults were those of Athena Polias - protector of the city - which is placed on the north side of the hill and Athena Parthenos or Promachos – the warrior Athena - which is located on the south side. She was also worshipped as Athena Nike, Athena Ergani, Athena Hygeia etc.

At the beginning of its history, during the **Late Neolithic period (4000–3200 BCE)**, the inhabitants of Attica chose the summit and slopes of the hill as a place to settle. The rock provided a natural defensive position, while natural springs at its foot supplied fresh drinking water. Later, **during the Mycenaean period (1600–1100 BCE)**, a palatial complex was built on the summit of the rock for the local ruler. It included administrative buildings, residences for members of the elite, and sanctuaries dedicated to the goddess Athena. To strengthen the Acropolis’s defenses, a massive fortification wall was added around the middle of the 13th century BCE.

Around the **8th century BCE**, the Acropolis was transformed into an exclusively sacred space, with the worship of the goddess Athena becoming predominant, as evidenced by the few surviving remains of the mudbrick temples dating to the Geometric period (1100–700 BCE).

During the **6th century BCE**, the hill began to reflect the gradual development and flourishing of Athens. New monumental stone temples were erected in place of the earlier structures, and the site became filled with votive offerings dedicated by the Athenians to their beloved goddess.



At the dawn of the **5th century BCE**, the Athenians found themselves facing the greatest army of the time: that of the Persian Empire. Immediately after their victory at the Battle of Marathon, the Athenians began constructing a new temple dedicated to Athena in her aspect as Promachos, or Parthenos, on the site of the earlier 6th-century BCE temple. In doing so, they sought to thank the goddess for the assistance she had provided them in battle.

On the Persian disaster:

<https://www.theacropolismuseum.gr/en/multimedia-applications/persians-destroy-acropolis-athens-480-bc-video>

Other Cults on the Acropolis

In addition to Athena, other deities were worshipped on the Acropolis both on the rock and on the slopes. Some of them were Artemis Brauronia, Aphrodite, Zeus, Poseidon, Pan, Apollo, etc.

[The Acropolis caves and its findings \(video\) | Acropolis Museum | Official website](#)

[The sanctuaries | Acropolis Museum | Official website](#)

Ten years later, in **480 BCE**, this unfinished temple, along with the entire Archaic Acropolis, was destroyed by the Persians

when they invaded the Greek city-states for a second time. Despite the destruction of the Acropolis, the Persian Wars marked a turning point in history, transforming Athens into the leading power of the Aegean and the Delian League. Thus, **33 years later**, under the leadership of Pericles, the Athenians embarked on the construction of new and more magnificent temples. These would not only replace the destroyed Archaic monuments, but also proclaim the greatness and power of Athenian democracy throughout the Greek world.

Great monuments such as the **Parthenon, the Erechtheion, and the Temple of Athena Nike** were constructed during the second half of the **5th century BCE**.

The people of Athens would climb the Acropolis to take part in the great festivals held in honor of the goddess Athena and to offer her gifts. These offerings ranged from small and inexpensive objects to highly valuable ones, such as marble statues. Through these offerings, they either asked the goddess to stand by them in times of difficulty or expressed their gratitude for the help she had given

them when they called upon her.

More about the temples of the classical era

[The Parthenon Gallery | Acropolis Museum | Official website](#)

[Athena Parthenos. The inscriptions | Acropolis Museum | Official website](#)

[The temple of Athena Nike | Acropolis Museum | Official website](#)

[The Erechtheion | Acropolis Museum | Official website](#)



On the adventures of the Parthenon

The adventures of the Parthenon marbles in modern times (video) | Acropolis Museum | Official website

In addition to the great sanctuaries dedicated to Athena on the Acropolis, two other important sanctuaries were established on the southern slope, among others, dedicated to different gods. These were the **Sanctuary of Asclepius**, which also served as a healing center, and the **Sanctuary and Theatre of Dionysus**, where dramatic competitions were held during the Great Dionysia.

Following the age of Pericles, the Acropolis remained the most important sanctuary of the city, continuing to be dedicated to the goddess Athena until the spread of Christianity. In the **early 6th**

century CE, the Parthenon was converted into a Christian church. The eventful history of the Acropolis continued in the **13th century**, when, following the Fourth Crusade, the Franks took control of Athens. They converted the Parthenon into a Catholic church and adapted the other buildings for use as palaces. During the Ottoman rule (**1456-1833**), the Ottoman garrison was installed on the Acropolis and the Parthenon was converted into a mosque.

The year **1687** marked a decisive turning point in the appearance of the Acropolis rock. During the Venetian–Ottoman War, the Venetian army, led by General Morosini, laid siege to the



Acropolis. During the siege, the Venetians directed their cannons towards the Parthenon and bombarded it. The Ottomans had stored gunpowder inside the temple, and the impact of Morosini's cannon fire proved devastating. A direct hit caused the gunpowder to explode, resulting in the catastrophic destruction of the Parthenon.

When the gunpowder exploded, most of the temple was destroyed. The Venetians managed to maintain control of Athens for a year, after which the city and the Acropolis were recaptured by the Ottomans

It was also during this period that the removal of parts of the Parthenon's sculptural decoration to



various European countries began. Following the explosion, numerous fragments of the Parthenon's sculptures were scattered across and around the Acropolis rock, allowing Morosini's mercenaries to collect pieces of ancient sculpture and transport them to their private collections in different parts of Europe.

The removal of antiquities from the Acropolis continued over the following centuries, culminating in the forcible removal of approximately half of the surviving sculptural decoration of the Parthenon by the team of Thomas Bruce, Lord Elgin, in the **early 19th century**.

Today, the Acropolis is a UNESCO World Heritage Site. Its monuments are preserved and restored based on systematic research carried out by archaeologists, architects, and conservators, using appropriate materials and techniques to safeguard their preservation and enhance their cultural significance.



Acropolis Museum
Directorate of Collections and Exhibitions
Department of Educational Programs

The Acropolis Museum



The Acropolis Museum opened its doors to the public in the summer of **2009**. It is a thematic archaeological museum, meaning that all its collections originate from a single area: the Athenian Acropolis and its slopes.

More about the Acropolis Museum:

<https://www.theacropolismuseum.gr/en/museum-history>

<https://www.theacropolismuseum.gr/en/museum-building>

<https://www.theacropolismuseum.gr/en/virtual-tour-acropolis-museum>

It replaced the old museum, which was founded on the Sacred Rock in **1865** and could no longer adequately accommodate or display the vast number of finds unearthed during the **nineteenth-century excavations** on the Acropolis, the numerous architectural sculptures that had been removed from the ancient monuments to protect them from air pollution, as well as the ever-increasing number of visitors.

The architectural design of the new building was based on the proposal by Bernard Tschumi and Michalis Fotiadis, who won the fourth architectural competition held in **2000**.

Both the choice of location and the design of the building were dictated by the need to maintain visual contact with the archaeological site of the Acropolis, located just 300 meters away; by the need to provide sufficient space for the full display of



the architectural sculptures, particularly those of the Parthenon; and by the need to preserve and incorporate into the building's architecture the section of the ancient city that was uncovered at the construction site.

The exhibition spaces are arranged across three floors of the Museum, while an additional exhibition area extends across its base:

1. First exhibition area

The first exhibition area of the Museum is located on the ground floor and features finds from the slopes of the Acropolis. The floor of the gallery is made of glass, allowing visitors to view the ancient neighborhood beneath the Museum, while its upward slope evokes the ascent to the Acropolis Rock.

<https://www.theacropolismuseum.gr/en/exhibit-halls/gallery-acropolis-slopes>

<https://www.theacropolismuseum.gr/en/multimedia/virtual-tour-gallery-acropolis-slopes>



2. Second exhibition area

The second exhibition area is located on the first floor, where visitors follow the history of the Acropolis summit in a circular route, from 1400 BC to the 7th century AD.

At the top of the staircase leading to the gallery, visitors are greeted by the sculptures of the Hekatompedon, the first monumental temple built on the Acropolis, in 566 BC.

However, the tour begins to the left of the sculptures, where display cases contain objects associated with the Acropolis's distant past.

<https://www.theacropolismuseum.gr/en/exhibit-halls/early-history-acropolis>





Acropolis Museum
Directorate of Collections and Exhibitions
Department of Educational Programs

On the southern side of the floor is the **Archaic Acropolis Gallery**. It is a spacious, light-filled gallery where architectural sculptures and votive offerings from the Acropolis dating from the 6th and early 5th centuries BC are displayed. The natural light entering through the large glass windows and skylights in the roof creates a sense of being outdoors, evoking the open-air spaces of the Acropolis sanctuary, where the sculptures originally stood in antiquity.

<https://www.theacropolismuseum.gr/en/exhibit-halls/archaic-acropolis-gallery>



On the western side of the first floor, architectural sculptures and architectural elements from monuments included in the building program initiated by Pericles for the Acropolis in the 5th century BC are displayed. These include the **Propylaia**, the monumental entrance to the Acropolis, the **Temple of Athena Nike**, and the **Erechtheion**

<https://www.theacropolismuseum.gr/en/exhibit-halls/other-monuments-periklean-building-programme>



Continuing along the northern side of the same floor, visitors can trace the history of the Acropolis from the 5th century BC to the end of antiquity through votive offerings, dedicatory bases, marble portraits, and inscriptions

<https://www.theacropolismuseum.gr/en/exhibit-halls/5th-century-bc-end-antiquity>



3. Third exhibition area

Passing through the second floor, which houses recreational areas and other visitor services, visitors reach the third floor of the Museum, the third exhibition area, which has been specially designed to accommodate the sculptures of the Parthenon.



The **atrium** and the **Parthenon Gallery** follow the orientation and dimensions of the temple itself. The sculpted blocks of the frieze have been incorporated into the exterior walls of the central core of the building, positioned in the same arrangement as they originally were on the monument, but at a lower height to allow

for better viewing. The metopes are displayed in pairs between the gallery's metal columns, which correspond in number to those of the Parthenon. The figures from the two pediments, placed on plinths on the corresponding sides of the gallery, as they were on the temple, can be viewed from all sides.

The exhibition combines the original marble sculptures with plaster casts of those housed in the British Museum and other museums abroad. The **glass façade** surrounding the gallery provides natural light and allows visitors to enjoy a direct visual connection between the sculptures and the monument from which they originate, as well as with the modern city, of which the Acropolis Museum is itself a part.



<https://www.theacropolismuseum.gr/en/exhibit-halls/parthenon-gallery>

<https://www.theacropolismuseum.gr/en/multimedia/virtual-tour-parthenon-gallery>

4. Fourth exhibition area

At the base of the Museum lie the remains of an ancient Athenian neighborhood brought to light by the **archaeological excavation** that preceded the construction of the Museum.

The excavation, which was opened to the public in June 2019, offers visitors the opportunity to explore at close quarters a neighborhood that was home to human life and activity from the 4th millennium BC to the 12th century AD. Streets, houses, baths, workshops, and tombs form a complex archaeological landscape, with the best-preserved remains dating from Late Antiquity.





Acropolis Museum
Directorate of Collections and Exhibitions
Department of Educational Programs

The visitor experience concludes at the small **“Excavation Museum”**, which opened in June 2024. Located along the southern edge of the excavation, it presents a selection of the objects left behind by the people who were born, lived, worked, and created in this corner of ancient Athens.



More about the excavation of the Acropolis Museum:

<https://www.theacropolismuseum.gr/en/exhibit-halls/archaeological-excavation>

<https://www.theacropolismuseum.gr/en/node/25147>

<https://www.theacropolismuseum.gr/en/node/25146>



The goddess Athena and her myths

The myths of ancient Greece are not treated today as historical events, but as narratives created to interpret the world and the human experience. Through them, the people of antiquity tried to explain natural phenomena, human behaviors and important life events, while at the same time expressing the values, beliefs and ideals of their society.

Myths were an integral part of the religious life of the ancient Greeks and contributed to the formation of the identity of cities and communities. At the same time, they were an inexhaustible source of inspiration for ancient art. Scenes from mythology were captured in temples, sculptures, vases and many other works of art that survive to this day. Thus, myths were kept alive through art, oral tradition and through important works of ancient Greek literature, such as Homer's Iliad and Odyssey and Hesiod's Theogony.

In the educational program you chose to attend, unique myths will be the bridge between the students and the exhibits of the Acropolis Museum. Through them, children will learn how the ancients used imagination and symbolism to interpret the world, express fears and hopes, transmit values and entertain. At the same time, they will meet ancient art and cult traditions, focusing on the goddess Athena, the patron deity of Athens.

The interest of the program focuses on the most important myths of Athena, the official goddess of the city, who was worshipped on the Acropolis. The most important sanctuaries and votive offerings of the Acropolis were dedicated to the patroness of the city, as well as the largest festival of the city, the Panathenaia. According to mythology, Athena was the daughter of Zeus and Metis, a deity known for her wisdom. Her miraculous birth from the head of Zeus is one of her most famous myths and symbolizes her close relationship with wisdom, logic and strategic thinking. Athena was one of the most important deities of the ancient Greek world. She was considered the patroness of cities, justice, arts and craftsmen. Her strength was not based only on her fighting ability, but above all on intelligence, resourcefulness, cooperation and prudent judgment.

Her special relationship with Athens is explained through the myth of Athena and Poseidon's claim to the city. The two gods each offered a gift to the inhabitants, who eventually chose Athena's olive tree instead of the seawater source created by Poseidon. The olive tree provided food, oil, timber and



prosperity and was therefore considered more valuable. The myth highlights values such as peaceful giving, foresight for the future, prudent utilization of natural resources and the well-being of the community, values that are closely linked to the goddess.

In many other myths, Athena appears as a protector and advisor to heroes. A typical example is the myth of Perseus and Medusa. The goddess does not solve problems on behalf of humans; she guides them to think, plan and act wisely. Through such narratives, children can discover that knowledge, patience, cooperation and right thinking are often more important than physical strength.

Athena also as the patroness of the arts and manual labor, was considered the inventor of weaving, craftsmanship and every form of skillful construction. The best-known related myth is her confrontation with Arachne, an extremely skilled weaver who believed she could surpass the goddess in the art of weaving. Although her work was admirable, her arrogance led to her punishment and transformation into a spider, doomed to weave her web incessantly.

The myths of Athena were depicted in several works of art, many of which come from the Acropolis and other areas of the ancient Greek world. In most depictions or descriptions, Athena is depicted as a young woman dressed in a long garment and wearing on the upper part of her body the characteristic aegis, a protective covering decorated with the gorgoneion, i.e. the head of Medusa. She holds a shield and spear and wears a helmet, elements that underline her role as the protector of the city and its people. Next to her are often her characteristic symbols: the owl, a symbol of wisdom and perspicacity, the olive tree, a symbol of peace, prosperity and fertility, and the snake, associated with protection and rebirth. In the halls of the Acropolis Museum, the visitor can encounter many of these depictions. Due to her many qualities, Athena was worshipped under different epithets, the most important of which are presented in the table below.

Quality	Epithet
protector of the city	Polias
warrior goddess	Parthenos
the one fighting on the front line	Promachos
the one who brings victory	Nike
protector of labor and the arts	Ergani
the one who thinks	Pensive
the one with a bright look	Glaukopis
the one who wields weapons	Pallas
savior	Sotira



protector of the Parliament	Voulaia
protector of the health	Hygeia
protector of the horses	Hippia

Before “visiting” the Museum, it is not necessary for children to know all the details of Athena's myths. It is enough to familiarize themselves with the figure of the goddess, her basic symbols and the values she represents i.e. wisdom, creativity, cooperation, wisdom, technical skill, strategic thinking, community protection and peaceful problem solving. Getting to know the goddess Athena can be an excellent starting point for approaching ancient Greek culture. Through myths, children will have the opportunity to observe works of art, recognize symbols, discuss timeless values and realize that the stories of the past are still a valuable means of understanding our cultural heritage.



Acropolis Museum
Directorate of Collections and Exhibitions
Department of Educational Programs

Visual Means



The Birth of the Goddess Athena.
Scale model reconstructing the complete set of sculptures that adorned the eastern pediment of the Parthenon. Acropolis Museum (K. Schwerzek)



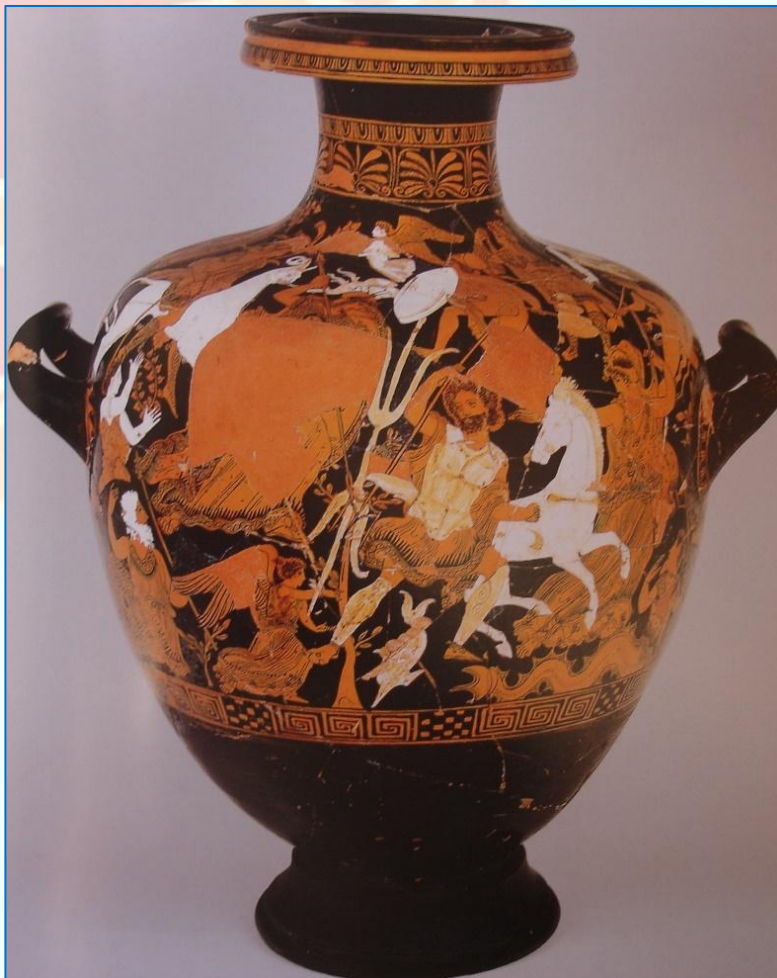
The Birth of the Goddess Athena.
Attic black-figure amphora by the Antimenes Painter, ca. 510 BC. British Museum
(Source: https://www.britishmuseum.org/collection/object/G_1837-0609-27?selectedImageId=367014001)



Acropolis Museum
Directorate of Collections and Exhibitions
Department of Educational Programs



The Contest between the Goddess Athena and the God Poseidon.
Scale model reconstructing the complete set of sculptures that adorned the western
pediment of the Parthenon. Acropolis Museum (K. Schwerzek)



The Contest between the Goddess Athena and the God
Poseidon.

The Pella Hydria, ca. 400 BC



Acropolis Museum
Directorate of Collections and Exhibitions
Department of Educational Programs



The Contest between Poseidon and Athena for the Patronage of Athens.
Red-figure calyx krater by the Nazzano Painter, ca. 360 BC. Paris, Musée du Louvre,
CA 7426

(Source: <https://collections.louvre.fr/en/ark:/53355/cl010263891>)



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Directorate of Collections and Exhibitions
Department of Educational Programs

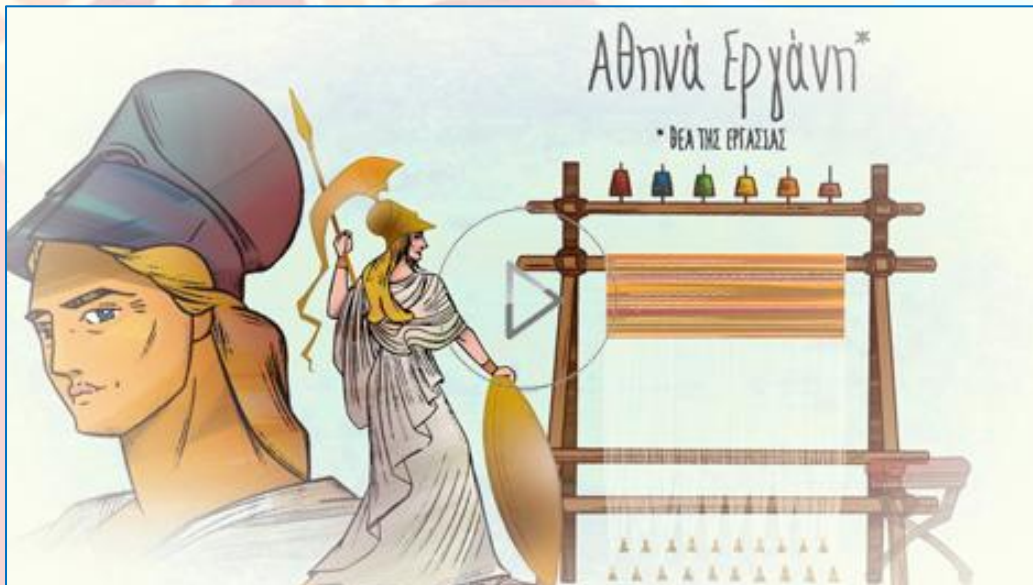


Perseus and Medusa.

Attic red-figure hydria by the Pan Painter, ca. 360 BC. British Museum, London
(Source: https://www.britishmuseum.org/collection/object/G_1873-0820-352?selectedImageId=980386001)



Acropolis Museum
Directorate of Collections and Exhibitions
Department of Educational Programs



Screenshot from the video entitled "Athena Ergane: Goddess of Work",
Acropolis Museum
(Source: <https://www.theacropolismuseum.gr/athina-ergani-thea-tis-ergasias>)



Architectural element with relief decoration featuring the symbols of the
goddess Athena. 1st–2nd century AD. Acropolis Museum
(Source: <https://www.theacropolismuseum.gr/arhitektoniko-melos-me-anaglyfi-diakosmisi>)



Acropolis Museum
Directorate of Collections and Exhibitions
Department of Educational Programs

AFTER THE SCHOOL VISIT



Suggested Activities

The school team's involvement in the museum educational activity after the end of the program helps to transform learning from a mental process into a living experience. At the same time, it offers a break from formal education, raising the interest of children and opening new horizons. Thus, the museum experience and participation in each educational program are completed more substantially.

After your digital visit, you can choose to implement in the classroom some of the following activities or anything else you think would suit your group of students:

1. **Craft project using coloring and collage technique** to create the form of the goddess Athena with the addition of various symbols. For this artistic activity, the necessary material for its implementation will be sent to you electronically immediately after the completion of the program.
2. **Experiential painting** aimed at encouraging expression and recalling memories. More specifically, children can draw or paint:
 - the myth of the goddess Athena that impressed them the most;
 - one of the symbols associated with the goddess Athena;
 - “If you were a god or goddess, what gift would you give to a city?”

At the end of the art activity, and as a way of bringing the activity to a close, a small exhibition of the students’ artworks can be created on the classroom wall, entitled “The Wisest Goddess of Ancient Greece.”

3. Creative workshop – Craft activities

Suggested crafts:

- a. “The Owl of Wisdom”: a craft made using cardboard, markers, and colored paper.
- b. “The Olive Tree”: a group poster where each child adds an olive leaf and writes or draws something they consider wise or good, or something they learned during the program.



c. “Athena’s Shield”: creating and decorating a paper shield with symbols associated with the goddess.

4. Creating a short theatrical performance aimed at encouraging dramatization and collaboration.

The children can be divided into groups and try to recreate one of the myths of the goddess Athena, for example, her contest with the god Poseidon. They can take on different roles and use mime and simple props.

5. Symbol Discovery Game:

Cards are hidden around the classroom or in the schoolyard. Each card features one of the following:

- an owl;
- an olive tree;
- a helmet;
- a shield;
- the Parthenon.

For each card they find, the children are asked to answer a simple question related to the myths of the goddess Athena or solve a riddle, for example:

“I have large eyes and can see even at night. Who am I?”

Answer: The owl.

Note: We hope that the museum experience of school groups, as well as the communication between the Museum and the School, will extend beyond the individual visit. We would therefore be delighted if you could share with us any activities you carried out in connection with the program and in the period following your visit, as well as any thoughts, questions or concerns you may have regarding this educational resource. You can contact the Department of Educational Programs at the following email address: learning@theacropolismuseum.gr



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Useful links

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<https://www.theacropolismuseum.gr/en/multimedia-applications>

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<https://acropolismuseumkids.gr/en/dimiourgo1/796-bring-color-and-life-to-the-golden-goddess.html>

<https://www.theoi.com/Olympios/Athena.html>

Archaeology of the city of Athens:

<https://archaeologia.eie.gr/archaeologia/en/index.html>